



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

the cozy window seat, are of various sizes and styles, and some are made of brown silk, denim, cretonne and pongee embroidered in écaru Roman floss, while others are of écaru-tinted fabrics embroidered in brown.

Even though a family cannot afford the expense of a summer cottage there are many ways of converting the winter home into a cool, restful, summer one. A clever woman who does not believe in leaving her husband and sons to a cheerless, lonely summer in order that she may have a rest and good time at some mountain or seaside resort, is fitting up her pretty city home, and when the transformation is complete no one will recognize it.

While shopping after the holidays one day, she found a whole piece of old-fashioned linen lawn, such as used to be sold for dresses.

It was mussy and soiled and marked way down, far below its actual worth. The design was large, graceful sprays of ferns scattered over a white ground.

She immediately purchased it and had it sent home, and the following week she commenced her summer furnishings. Lovely curtains were made for the sitting room windows, a pretty drape for the mantel, and frilled covers for couch cushions which were filled with dried rose leaves, sweet violets and lavender, all of which had been gathered during a recent winter spent in California.

In place of the Brussels carpet a Japanese matting will be substituted, and scattered here and there will be green and white rugs.

The walls will be decorated with water-color paintings in white and silver frames. Several of the upholstered chairs will be banished to an upper room, and in their place will come rattan and oak ones, with pretty cushions of white duck embroidered in green Roman floss.

A broad, low couch, which is of home manufacture and consists of a comfortable cot with an old mattress cut down and fastened to the top, will have a cover of white duck, and over that a ruffled one of the linen lawn used for the draperies and covers for sofa pillows. Nothing can be more effective than this charming room when everything is in order.

The grate will be filled with beautiful ferns growing in pots.

In furnishing summer homes there should be an absence of reds and yellows, as they suggest warmth and winter.

A room in all white is always cool and refreshing, while green and white, pink and white, heliotrope and white and blue, and white in pale tints are all restful and summery.

Cotton crépe is a good material for summer furnishings and is both inexpensive and effective.

#### MY LADY'S CORNER.

BY HESTER M. POOLE.

**A**PRIL is the last month before next winter that it will be practicable to have an orange luncheon. With a little pains one can be prepared that will be most satisfactory, since spring flowers tally well with the oranges.

The table may be laid with a plain fine linen cloth, though there are cloths having borders of orange boughs. Should the lunch giver happen to have one of the kind, it would take little trouble to work in stem stitch a part of the oranges in the Asiatic outline old gold silks. This is rapidly done and is effective and fadeless. At all events the center piece, laid diamond wise, should show the orange tint (old gold), in some manner. The best way is to have a cut-work piece wrought about the edge with Boston art silk or with Roman floss. Under it is to be tacked a gold colored art sateen. In the center a large bowl, preferably of cut glass, though any uncolored glass will answer the purpose, since the stems need to show through, arrange a small group of yellow daffodils and white narcissus, taking care to have no crowding. Where too many are used, the individuality of flowers is lost and with them half their beauty.

Where the linen center-piece, or one of gold-colored silk, edged with narrow gold lace or couplings of silk, is not desired, the ubiquitous center-piece of a mirror, edged with smilax or other greenery, is sufficient. Again, if neither suits, then, surrounding the flower bowl with a loose puff of dull light-green India silk will give the contrast needed. Into the puffs may be inserted daffodils, here and there, only the flowers showing. If this is done just before lunch-

eon is served, the flowers will keep fresh enough to last until it is over.

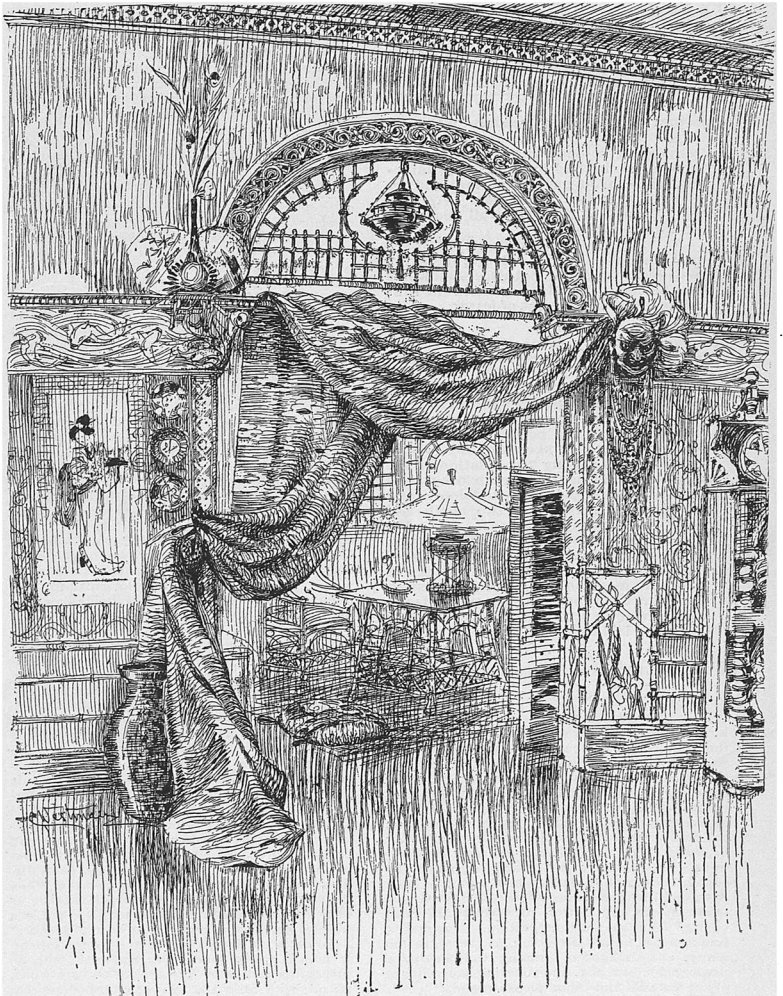
**O**THER table decorations can be made out of the crimped tissue paper that is now a passing fad. Like almost all other fads, it is pretty while it lasts. A fluffy ruffle of dull light green tissue paper surrounding the bowl, as if it were a huge rose-petaled edge of green, would be enough for the edge of the bowl. The same paper should clothe the candelabra and the lamps, only it should be yellow. At each place should be three daffodils for a corsage bouquet, and the white dress of the hostess (or white and gold) should show the same decorations. Should there be a chandelier in the dining room, it should be decorated with a big bow and ends of orange-colored satin ribbon. If electroliers are in place, the globes may peep from out fittings of the orange-tinted tissue paper. Should the doilies for carafe and bon-bon holders be edged with orange silk, or "for this day only," with small Japanese gold thread, skillfully basted on with long stitches, the effect would be increased.

**A**ND now for the dishes. Unless they are pure white, only the gold, in addition, can be tolerated. Of course, this gilt will show only on the edges. White, and white and gold

may alternate, though, in fact, green with the gold would be admissible. In the bon-bons, ices and other fancy dishes, white, orange and green must rule exclusively.

So it will in the salads, that are so easily arranged according to that symphony, the white of chicken offset by the lettuce and mayonnaise. Thin, filmy slices of bread and butter first served with bouillon in gold-edged cups should be rolled and tied with yellow baby-ribbon. Many made dishes receive a harmless coloring from saffron, a little of which goes a great way in the tinting. Spinach and peas will furnish the needed green in vegetables. In the dessert a pudding made out of the yolks of eggs, cream and cracker crumbs, covered with sections of oranges and then a meringue, the latter tinted with saffron, will carry out the conception. It should be flavored with the orange.

**B**Y no means though should Hamlet be left out of the play. Oranges themselves should be served in various fancy styles. At each plate ought to be placed an orange basket filled with ambrosia. This basket is prepared by cutting off of each side of a narrow strip of the rind, left for a handle, a section so as to leave a basket when the center of the orange is scooped out. The exact shape must



A JAPANESE DOORWAY. BY C. WESTMAN.

first be marked on the outside, then cut with a sharp knife. These orange baskets are to be stuffed with all sorts of fruit, chopped fine as possible, such as seeded raisins, pineapples, bananas and candied cherries. Another way of dressing oranges is to strip the cut sections of the rinds down to the stem end, curl them over and leave them in that way, just as if they were the reversed petals of a flower. Again, leave on the rind but cut the sections through, so that they are only held together at the bottom.

Small fancy cakes in various shapes, such as diamonds, circles and crescents, can be cut out of layer cake, with orange filling, after it is cold. There should be no more than two layers, else the cake will be too thick. The tops of these may be covered with an icing simply made from the beaten yolk of eggs, flavored with orange, thus faithfully carrying out the conception of the orange flavor as well as its color. Of course there will be yellow and green in the ice cream, by the vanilla and the pistache. In fact, a quick-witted person will be able to ring number of changes on this theme in a highly original and amusing manner.



**Important Notice.** Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration.

As our space is necessarily limited, and our correspondence large, inquirers will please exercise patience should we not be able to publish replies in the first issue following receipt of letter.

Correspondents are earnestly requested to observe the following rules when writing to us.

1. Write only on one side of the paper.
2. Send, if possible, copies of the architect's plans of the various floors to be decorated. If it is not possible to do this, then send a rough sketch of the plan of the house, showing the relation of the various apartments to each other, the position of the windows and doors, and mark outside the plan the north and south aspects of the house.
3. Always mention the kind of woodwork used in the finish of the various apartments. If the woodwork is stained or painted, mention the color of the stain or paint used thereon. Be particular to state whether the floors are of plain wood or laid in parquetry.

#### A COLOR SCHEME FOR A SOUTH SITTING ROOM.

JOLIET, ILL., February 6, 1895.

Will THE DECORATOR AND FURNISHER be so kind as to advise an appreciative reader as to the best colors for curtains, upholstery and paint for furniture in a second-floor south sitting-room having two large south windows close together having a window seat, and connected with a large north bed-room. The walls and ceiling of both are buff ingrain paper, and the floors covered with Japanese matting color of walls. The woodwork is painted buff and light olive green, and I started to paint the furniture light olive as I cannot afford to have new, and the style is fairly good. However, if other colors are better for woodwork, can change them at your suggestion. I wanted a screen to put before two doors, as there are too many, and thought of draping wall behind a divan made of a box, and covering said divan. What material and colors please suggest?

Yours very respectfully, LULU BUSH.

#### ANSWER.

Your room, having a southern exposure, must necessarily be a warm one, and can stand a cold color in combination with the buff walls.

We would suggest a light sage-green, in place of the olive, for woodwork and furniture.

The frieze can be left as it is, if a lighter shade than the walls; or it can have a stenciled pattern of Empire wreaths applied to it as it hangs. If this would be too costly a simple buff and green paper frieze would answer.

Hang your windows in green and white Swiss, with the curtains falling full to the sill on the outer sides only, and a valance half the width of the Swiss gathered full and huing the entire length of the rod, which extends across the two windows.

If heavier curtains are desired over these, or in place of them, denim in plain green, bordered with buff and green tassel fringe, is very good.

The window seat can be covered with denim, put on with brass nails.

Cover the furniture with any good material of the two colors combined, in turcoman, burlap, jutes and corduroy. A tapestry in dull tones of several colors would serve to break the monotony of too much green and buff.

Old-fashioned reps are introduced again, and for their substantial, long-wearing proclivities are greatly liked for hangings and furniture coverings.

For a screen, have made a pine framework, and cover with denim worked in a conventional pattern with white or buff cotton. Cover edges with galloon or gimp, put on with brass nails.

The materials, according to your request, are as economical as it is possible to purchase.

An effective room is not necessarily an expensive one, for some very artistic apartments have been done in the materials suggested with very little outlay.

#### PAINTING WOODWORK OF NEW BEDROOMS.

An Asheville, N. C., subscriber writes:

"Will you be kind enough to tell me what color to paint the woodwork of the upstairs bedrooms of a new house, where the walls are hard-finished? I wish the upstairs rooms to be painted alike, as the house is to rent. I would like a color that would do for the white walls and afterward look well with paper, when that has to be put on. I prefer paint to staining."

#### ANSWER.

There is quite a number of pleasing tints and colors to choose from, any one of which would prove satisfactory in connection with bare white walls, and afterward do with wall paper. Ashes-of-roses, for main portion of woodwork, with white on door panels and window sash, would look well. Blueish-white is another pretty tint, especially for a warm room, southern exposure. Delicate shade of ash-gray for panels is a suitable parti-color for bluish-white. Colonial yellow may safely be recommended, because it holds the popular fancy just now, and withal is a nice, clean and satisfying color. Paint solid with this color, using no parti-colors. Pale old-rose is still another fashionable and pleasing color. A list of suitable—and perhaps you may decide some to be unsuitable—tints or colors are given at the end of this answer, with formulae for producing them. Always use zinc oxide paint for interior work.

The most pleasing and most durable of all interior paint is the enamel, which comes ready for use, or may be prepared by the amateur or professional painter from the accompanying table. A few sample colors or tints in enamel, or cardboard, are sent by mail to our correspondent. Enamel white is always tinged with blue, to overcome the yellowish cast given by the copal varnish used in mixing it. Damar gum varnish used to be employed for "China glossing," which is similar to enamel finish, but it is too soft to be of practical use. But it is a colorless, or nearly so, gum, and gives a pure white finish, which enamel paint cannot do. We mention this so that if our readers ever open a can or jar of prepared enamel white, they may not be surprised to find it not white at all, but a distinct shade of bluish-white. Also, so that when they prepare their own, from copal varnish, as they should, they will know enough to put in a trifle of Berlin or other blue, or even of black.

To get what decorators term a "dead finish" in painting, mix your paint, last coat, with all turpentine and no oil. First coat, on bare wood, all oil, with little zinc white; intermediate coat or coats, thin with oil and turpentine equal parts.

Use raw linseed oil. The table annexed will endeavor to make the entire matter clear.

Wall papers come in every imaginable shade, to match any paint you may apply. When ready to paper the rooms, give us the color of woodwork and we will furnish you with suggestions as to the wall paper and sample of same.

In the table of colors given proportions are not indicated, for the reason that the pigments on the market vary as regards tone and strength, so that it would be impossible to give dependable rules of measurement or proportion. The sample colors sent you cover the ground pretty thoroughly, and you have only to approximate these to get what you evidently want. The primary colors—red, blue and yellow—with white will enable you to produce the approximate of any of the colors shown in the color card sent. In mixing first "break up" the zinc white with a trifle of oil; then add a mere trifle of pigment, stir thoroughly and add pigment until you get the requisite shade. Pigments are added in the order of their arrangement in table. If varnish is to be incorporated with the paint first make the latter about like soft batter; then add varnish until it becomes a smooth, liquid mass. Stir thoroughly from the bottom and sides of the paint can. Enamel paint ought not have much oil in it, but the tints can all be made either in all oil or all turpentine. Tints show up purer in all turpentine than in all oil. Apply with a stiff yet flexible bristle brush.

#### A TABLE SHOWING HOW TO PRODUCE VARIOUS TINTS AND SHADES SUITABLE FOR PAINTING BEDROOMS.

Pink .....	Zinc white, slightly tinged with carmine.
Rose .....	Zinc white, highly tinged with carmine.
Ashes of Roses....	Pink, tinged with lamp-black.
White .....	Zinc white.
Bluish white.....	Zinc white, tinged with Prussian blue.
Enamel white.....	Zinc white, slightly tinged with Berlin blue.
Pale old rose.....	Rose, subdued with raw umber.
Ash gray.....	Zinc white, tinged with Indian red and black.
Verdita blue.....	Berlin blue, tinged with vermilion.
Blush .....	Zinc white, tinged with maroon.
Flesh.....	Zinc white, tinged with raw sienna.
Very light violet..	Zinc white and carmine, with little blue.
Pearl.....	Zinc white, tinged with blue, black and red.
Lavender.....	Zinc white, tinged with purple.
Sea green.....	Zinc white, tinged with yellow and blue.
Willow green.....	Verdigris, tinged with white zinc.
Duck's egg green..	Zinc white, tinged with ult. blue and chrome green.
Fawn.....	Zinc white, tinged with burnt sienna.
French gray.....	Zinc white, tinged with lampblack and Indian red.
Flax gray.....	Zinc white, tinged with lampblack and lake.
Ivory yellow.....	Zinc white, tinged with med. chrome yellow.
Colonial yellow...	Zinc white, tinged with French ochre.
Jasmine yellow....	Zinc white, tinged with lemon yellow.
Maréchal Neil...	Zinc white, tinged with lemon yellow.
Buttercup.....	Zinc white, tinged with lemon yellow.
Jonquil.....	Zinc white, tinged with lemon yellow.
Primrose.....	Zinc white, tinged with lemon yellow.
Daffodil.....	Zinc white, tinged with lemon yellow.
Canary.....	Zinc white, tinged with lemon yellow.
Cream.....	Golden ochre and zinc white, tint with little raw umber.
Cane.....	Zinc white, tinge with little Indian red and umber.